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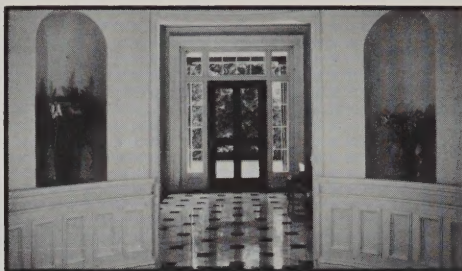


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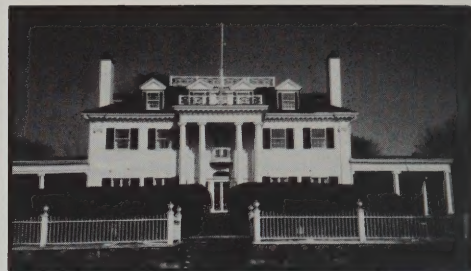


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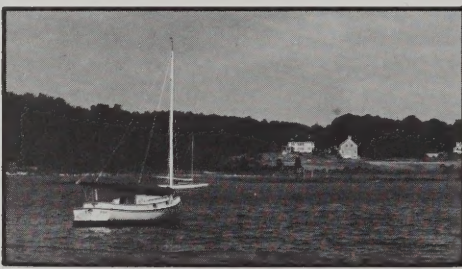


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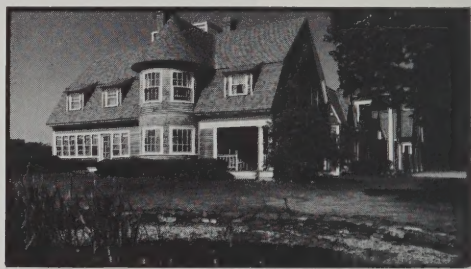


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Sunday, November 29, 12 Noon to 5 p.m.

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Saturday, November 28

Raising the Sails: Antique Ship Model Restoration

Rob Napier

10:30 a.m., Peabody Education Room

English Staffordshire Porcelain: Sporting & Circus Figures

A luncheon lecture by Ray Lane

12:30 p.m., Essex Auditorium - by reservation only

Marine Antiques and Paintings: Treasures of the Sea

Ron Bourgeault


2:30 p.m., Essex Auditorium

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Marblehead... Situated on a peninsula which juts into Dolliber's Cove, "Figurehead House" displays the figurehead from the full-rigged cargo ship, *Union*, which sank off Baker's Island in 1817. Built circa 1890 in Victorian shingle style, Figurehead House features elegant formal rooms on the first level, 6 family bedrooms, and 3 baths, a lower level guest suite and sun-drenched family room leading to oceanside pool.

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Wenham... Twin Lakes is a secluded family estate on 12 acres of lovely fields and gardens with two ponds, tennis court, pool and pool house. Residence contains gracious formal rooms overlooking pond; also convenient first floor master suite; children's game rooms in basement. 6-7 second floor bedrooms accommodate the large family, guests and au pair. An uncommon opportunity for the discerning buyer.

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Norwell... For the purist, this circa 1730 Samuel Curtis Antique Georgian Colonial home is a rare find due to its exceptional state of preservation and authenticity. It is situated on 3.2 acres on the North River at a site where colonial shipbuilding was developed. Features include 7 fireplaces, quality raised-field panelling, Great Room with original kitchen fireplace and bread oven, dining room overlooking river, 4 sleeping chambers and large, 2-1/2 story post and beam bam.

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Manchester-by-the-Sea... Perched dramatically on a hillside overlooking private golf club, is this exciting, cantilevered design residence by architect Thomas McNulty. Spacious, rectangular entrance hall is aptly suited as a fine arts/antiques gallery. 14 rooms include large, elegantly proportioned living room with fireplace, dining room with suspended two-way fireplace and treetop view, eat-in kitchen/family room combination. First floor master suite is set off from children's and au pair bedrooms. Heated four-car garage, striking cantilevered swimming pool.

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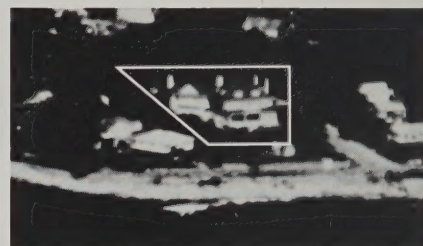
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Hardwick... One of the oldest gentleman's farms in Hardwick, this 5 bedroom 1770's Antique Colonial homestead is situated among 112 acres of meadows, pastures, orchards and woodlands. Extensively restored, incorporating up-to-date amenities, its details include wide plank flooring, chair rails, raised paneling, and built-in bookcases. State-of-the-art country kitchen with working island, and a large skylit dining area overlook rear patio. Spacious new master suite with private balcony overlooking private garden. Outbuildings include horse and hay barns, and a studio or gardener's cottage.

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\$925,000



Magnolia... Ocean breezes cool this elegant oceanfront villa, built for the Converse Rubber family and beautifully restored and maintained. Wide Victorian porches overlook ocean and an acre of gardens and fountain secreted behind a stucco wall. Rooms are generously proportioned and offer spectacular ocean views. Formal living areas include sunken living room with ceiling beams and massive fireplace, large reception room with fireplace and working, antique elevator; oval dining room and library, both with fireplaces; enclosed sun porch and butler's pantry and updated kitchen. 6-7 bedrooms, 6.5 baths; also a spacious, two bedroom apartment with waterviews.

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Beverly Farms... Gracious estate with spectacular views of the ocean and off-shore islands. Nestled in a private enclave next to a wildlife pond, this 4 bedroom residence is sited on a hilltop among low maintenance gardens of perennials and shrubs. Large living room and den with fireplaces, elegant winding staircase, and double master suite on the first floor make the home perfect for the retiring couple.

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Atkinson, NH... An updated and restored 1790's Antique, the James Noyes House sits on over three acres of gardens, lawn and meadow. The 4 bedroom house retains original detail throughout: wide pine floors, indian shutters, authentic paneling and latches, 7 fireplaces including massive cooking fireplace with Dutch oven. Modern amenities include new kitchen, enclosed screened porch, heated pool with pool house, and an oversized two-car garage. Mint condition, only one hour from Boston and Logan Airport.

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Manchester-by-the-Sea... Waterfront estate on picturesque Proctor's Cove, Manchester Harbor. Main residence is a magnificent, architect designed contemporary home containing living room with fireplace overlooking the Harbor, 3 bedrooms, 2 full baths, and charming guest cottage. A shingle style Victorian carriage house, intact with period details, equipped with apartment quarters, offers income or staff quarters and subdivision potential. There are deeded rights to a private sandy beach and mooring area nearby.

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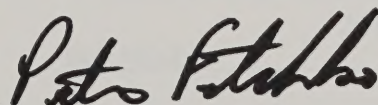


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FOREWORD

By any standard of volunteer fundraising events, twenty years is a long time. But what is most remarkable is the total number of successful events and the income raised in support of our museum. A reassuring constant throughout this period has been the corps of loyal, hardworking, and dedicated volunteers who spend months in preparation for the Antiques Show. This year we are pleased to celebrate their invaluable contributions in the past as we embark on a future as a new institution, the combined Peabody and Essex museums. Our heartfelt thanks to the volunteers, businesses, and organizations who contribute so generously in support of the museum and its mission.



Peter Fetchko

Director, Curatorial Operations

Cover: An English Ship in action with Barbary ships, ca. 1675, Willem van de Velde the Younger, 1633-1707. Oil on canvas, 43 x 78 in., National Maritime Museum.



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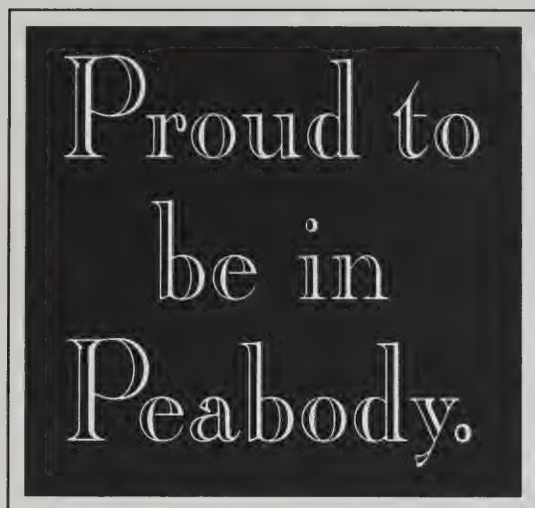
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Meissen porcelain figure of a mapseller from the '*Cris de Paris*', modeled by Johann Joachim Kaendler, circa 1745, height: 6 3/8 in. (16.3 cm.).

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The Great Age of Sail

Five Nelson Pictures from the Greenwich Hospital Collection

by Roger Quarm, Curator of Paintings
National Maritime Museum, Greenwich

*Britannia's leader gives the dread command:
Obedient to his summons flames arise:
The fierce explosion rends the skies,
And high in the air the pond'rous mass is thrown.
The dire concussion shakes the land:
Earth, air, and sea, united groan.
The solid Pyramids confess their shock,
And their firm bases to their centre rock.*

These lines, describing the explosion of L'Orient at the battle of the Nile, were composed by Cornelia Knight, an admiral's daughter who travelled Europe and mixed with the cream of European society. She tells in her autobiography how she composed them while staying in Naples with British Ambassador Sir William and Lady Hamilton.

Nelson's great victory during the night action on August 1, 1798, virtually annihilated the enemy French fleet, cut off the French government's expedition to Egypt, prevented further eastern conquests, and earned Nelson a peerage.

Who made the Nile's shores resound, an additional line dedicated by Miss Knight to Nelson, was added to the British national anthem when, on their way back to England in September, 1800, the Hamiltons and Nelson were entertained at the Esterhazy Court. Miss Knight's lines were even set to music by Haydn and sung by Lady Hamilton, accompanied by the composer.

The Battle of the Nile, in particular the moment when the French Admiral François Paul Brueys's flagship caught fire and blew up, was to become the subject of a wide range of artists, as well as for Robert Barker the inventor of the panorama. The Battle of the Nile was to be painted on a monumental scale by the landscape painter George Arnald, whose painting forms part of a group of outstanding "Nelson" pictures within *The Great Age of Sail*, pictures that illustrate and commemorate Nelson's life, his

achievements, and inevitably his death and immortality.

Marine artists who specialized in painting commemorative pictures of battles at sea for the naval officers who participated in them, are well represented in *The Great Age of Sail*. During the Napoleonic Wars there were a number of marine artists producing literal depictions of naval battles for such a market. Some, such as Nicholas Pocock and Robert Cleveley, had been at sea themselves, and were well able to satisfy the requirements of correct nautical detail.

But the tradition in which they worked had already reached a pinnacle in the works of the Elder and the Younger Van de Velde, whose works for the Restoration court of King Charles II and his brother The Duke of York, combine scientific observation of ships with a flamboyance of expression entirely baroque in manner. *An English ship in action with Barbary ships* is a splendid example of this. George Arnald's monumental picture was painted in 1795, ten years after the end of the wars with France, and twenty seven years after the battle which was its subject. Why was this?

In 1793 Edward Hawke Locker founded at the Royal Hospital for seamen at Greenwich, the Gallery of Naval pictures. Locker was then secretary of the Royal Hospital. The idea of a gallery, however, had originated with his father, William Locker. The senior Locker was Nelson's "old sea daddy" and lifelong friend. He had been lieutenant-governor of Greenwich Hospital

between 1793 and his death in 1800, at the outset of the revolutionary wars.

The foundation of the Naval Gallery is Thornhill's Painted Hall (the building which appears on the right in Canaletto's *View of Greenwich From the North Bank of the Thames*) which inextricably linked Greenwich with maritime paintings, a tradition which continues at the National Maritime Museum, and under whose care these pictures came in 1937.

From the beginning the Naval Gallery was considered of national significance. It was generously supported by King George IV who commanded that all of the Naval Portraits in the Royal Palaces of Windsor and Hampton Court should be removed to Greenwich. It was imperative that Nelson, England's greatest naval hero, should in due course be commemorated at Greenwich. Five of the Nelson paintings in *The Great Age of Sail* originally hung in the Painted Hall as part of the Naval Gallery.



Figure 1. *The Battle of the Nile, 1 August 1798*. George Arnald, British. Oil on canvas, 1827. 73 x 106" National Maritime Museum

One of the first of these to come into the Greenwich Hospital Collection was Arnald's *Battle of the Nile*. It was presented in 1871 by the British institution which had commissioned it and three others, and for which each director contributed five hundred guineas. According to Edward Hawke Locker, their action was "under a just expectation that such splendid patronage would secure to the collection, works which would do honour to the British School of Painting."

Thus it would seem that originally the Greenwich Hospital picture collection was consciously concerned with art rather than the recording of events. But in this naval environment criticism was never far away, and there were pitfalls in commissioning works from artists who were not specifically marine artists. This was discovered by King George IV.

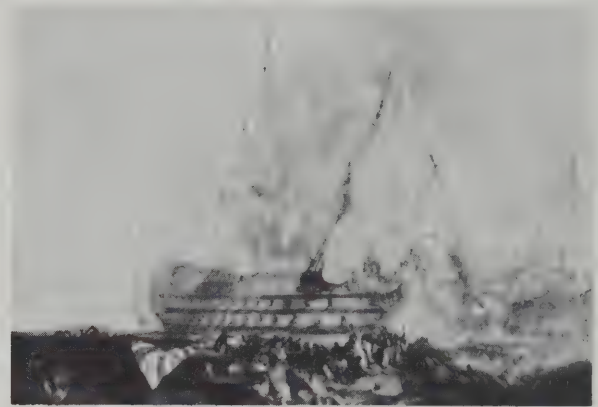


Figure 2. *The Battle of Trafalgar, 21 October 1805*, Joseph Mallord William Turner, British. Oil on canvas, 1823, 103 x 145", National Maritime Museum.

Turner's great painting, *The Battle of Trafalgar*, though contemporary with the foundation of the Naval Gallery, was commissioned by the King late in 1823 to hang as a pendant to Philippe-Jacques de Loutherbourg's *Battle of the First of June 1794*, in the ante-room of St. James Palace.

Turner, a royal academician since 1807, was chosen on the advice of the portrait painter Sir Thomas Lawrence who was president of the Royal Academy. The choice seemed a sound one considering Turner's love of the sea, his interest in the subject which he had already tackled soon after the event, producing in 1806 *The Battle of Trafalgar, As Seen From the Mizzen Starboard Shrouds of Victory* (Tate Gallery, London), and *Victory Returning From Trafalgar* (Yale Center for British Art), for which he had actually sketched *Victory* entering the River Medway.

On receiving the royal commission, Turner wrote to the marine painter John Christian Schetky, then teaching drawing in Portsmouth, for sketches of the ships that had

taken part. He added as a postscript: "The *Victory* I understand, has undergone considerable alterations since the action, so that a slight sketch will do, having my own when she entered the Medway (with the body of Lord Nelson) and the Admiralty or Navy Office drawing."

Schetky responded and Turner took pains to get the detail right for his royal patron. Nonetheless, from the start *The Battle of Trafalgar* was subject to criticism. James in his *Naval History* (1847) complained: "Unfortunately for the subject which this splendid picture is meant to represent, scarcely a line of truth, beyond perhaps the broadside view of the *Victory's* hull is to be seen upon it".

Edward Fraser, in his book on Greenwich Hospital (c.1910) adds that: "The *Victory's* hull which James permits to pass, is understood to have been painted from a sketch made in Portsmouth Harbour many years afterwards, with the result that the *Victory*, when the picture was first shown by Turner, was represented as she appeared when lying empty in harbour, and not in sea-going trim, with her sea going load-line and lower-deck ports raised at least six feet too high out of the water. This was pointed out to Turner whereupon he painted in the sea so as to come up to the required height, but anyone who examines the picture closely can see it."

It is related that the picture's sternest critic was the King's brother, the Duke of Clarence (late King William IV), at the time an admiral of the Fleet. He concluded his assessment of the picture by saying: "I have been at sea the greater part of my life, sir. You don't know who you are talking to, and I'll be damned if you know what you are talking about."

George IV subsequently presented the picture to Greenwich, along with the de Louthembourg, in 1829. Some have assumed his reason for doing so was indifference to it, but the gift was consistent with his previous gifts to the Greenwich Hospital Collection. He also deprived the Royal Collection of a work by Turner. Though much maligned, the picture shines with Turner's genius, not only as a monumental whole, but in its detail and symbolism. Warm in its praise perhaps, John

Ruskin should have the last word. He maintained that it was: "A picture, which, at a moderate estimate, is simply worth all the rest of the hospital, grounds walls, pictures and models put together."



Figure 3. *The Death of Nelson, 21 October 1805*. Arthur William Devis, British. Oil on canvas, c. 1809. 77 x 103", National Maritime Museum.

Turner's picture naturally alludes to Nelson and his death. His message: "England expects ...flies from the *Victory* while beneath the mass of struggling figures a flag bearing Nelson's motto, *Palmarum qui meruit leras* (*Let him who earned it bear the palm*) sinks away." But in 1875 a remarkable reconstruction of the moment of Nelson's death entered the collection when Lord Bexley presented the picture by Arthur William Devis, originally exhibited at the British institution in 1809.

In response to Josiah Boydell's announcement of a competition for a Death of Nelson picture, Devis obtained release from his imprisonment for debt in order to make sketches on board the *Victory* which had returned with the body of Nelson. Going on board at Spithead, Devis remained for three weeks to sail round the coast into the Thames Estuary to Greenwich. During this time Devis was able to make sketches, not only of the ship's company and the cockpit, but also of the preserved body of Nelson, the latter providing the basis for the likeness in his large picture.

As the 19th century progressed further Nelson's pictures were added to the Greenwich collection, and in 1849 an important group was



Figure 4. *Apotheosis of Nelson*, Benjamin West. American, 1738. Oil on canvas, 1807, 35 1/2 x 29 1/2", National Maritime Museum.

purchased by public subscription headed by Jasper de St. Croix under the curatorship of the marine painter Clarkson Stanfield, then curator of the Naval Gallery. This included the series of paintings by Richard Westall illustrating episodes from Nelson's life to be engraved for Clarke and McArthur's *Life of Nelson* in 1809 as well as Benjamin West's *Apotheosis of Nelson* painted in 1807 for the same purpose. It was intended as a sketch for a monument to Nelson: "combining imagery, to give allegorical figures their full effect, and to form a composition expressive of Lord Nelson's nautical achievements, and the immortality of his greatness". The leading point in the picture represents Victory presenting the dead body of the hero from the arms of Neptune, with the trident of his dominions, to Britannia after the Battle of Trafalgar.

Lemuel Abbott's portrait with its strong Nile associations also came to Greenwich with the 1869 group. It poses the question: "what did Nelson actually look like"? The problems of Nelson portraiture are complex and fascinating. It was commissioned in 1899 by John McArthur to illustrate his "Memoir of Nelson" in *The Naval Chronicle* which was itself stimulated by the Nile victory. The portrait is, however, based on Abbott's original 1797 sketch made while Nelson was staying at Greenwich Hospital with William Locker during his convalescence following the loss of his arm at Tenerife.

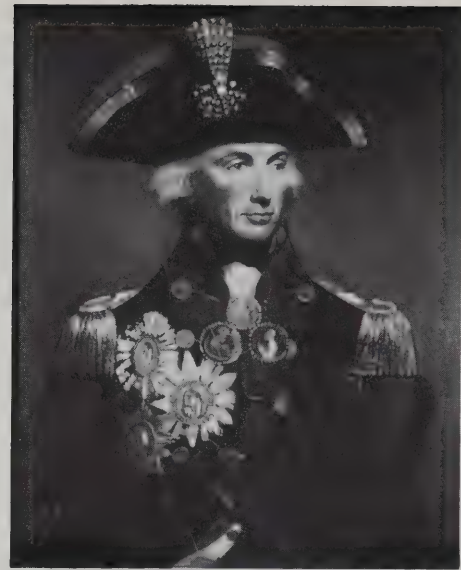



Figure 5. *Rear-Admiral Sir Horatio Nelson*, Lemuel Francis Abbott. British, 1760-1803. Oil on canvas, 1798/99, 30 x 25 ", National Maritime Museum.

Because in 1799 Nelson was still in the Mediterranean, Abbott made errors in the Turkish Chelengk worn on the cocked hat and the Turkish order of the Crescent, both presented after the Nile. These were not seen in England until Nelson's return in November 1800 when the artist was able to make the corrections, although by then the portrait had already been engraved for the *Memoir*. At the same time Abbott was unable to resist the temptation to make the portrait more flattering, much to McArthur's chagrin. Nelson on his return must have looked far from serene, as a recently rediscovered sketch by Joppner shows. The victor of the Nile was tired and ill, crushed by the collapse of his marriage, and uncertain of his future. Nevertheless, Abbott's portrait has become the most popular and revered of Nelson portraits, and this may to some degree be attributed to its place in the Greenwich picture collection during the last one hundred and forty years.

*Next with kind gales, the care of every god.
Nelson leads on his squadron through the flood.
A Naval Crown adorns the warrior's brows.
And fierce he pours, amidst the embattled foes!*

("Biographical Memoir of the Right Honourable Lord Nelson of the Nile. KB". *The Naval Chronicle*. Vol. 111, Jan-July 1800)



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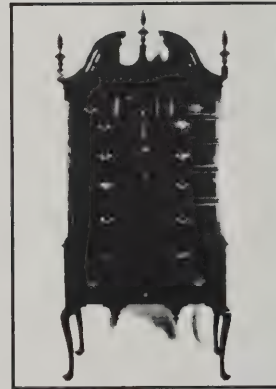
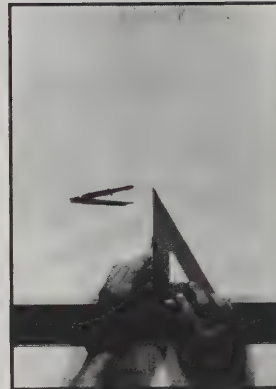
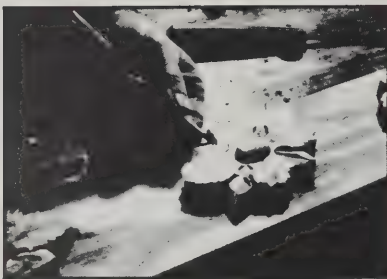
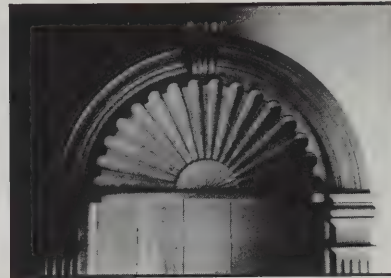


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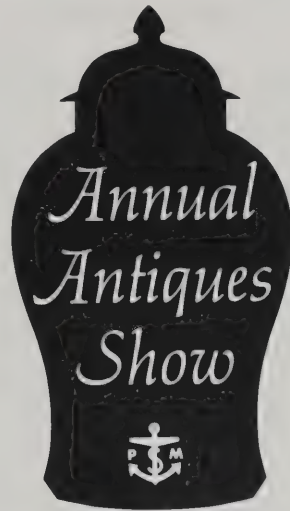


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Show Manager Chris Vining recounts 'highlights' of the Show's 20-year history

"A star is born." So began a review of the first Peabody Museum Antiques Show by Margaret Herlihy in a national antiques magazine twenty years ago. She raved about the quality of the dealers' merchandise, the ambiance of Hamilton Hall, the food, and called the show a "mini Ellis Memorial," comparing us to the prestigious long-running show held in Boston every October.

Little did she suspect that the idea for the show was conceived only two and a half months earlier over Bloody Marys at Maddie's Sail Loft in Marblehead. Ron Bourgeault, a fellow dealer from New Hampshire (and now a very successful auctioneer as well) and I were discussing other shows (I was by then an expert (having been in the business for six months and having exhibited in all of one show) when I mentioned to him that I thought I could run a better show than the one in which I had just exhibited. The only free date on the show calendar was the Thanksgiving weekend, and the logical charity for such an event was the Peabody Museum, so we began drafting a preliminary list of dealers on cocktail napkins.

Ron assumed that we were planning for a year down the road since at least six months lead time is usually required for such a production, but I insisted we aim for the coming November. Fortunately my brother, Carl Crossman, was entertaining Henry Coger and David Good, two of the country's most respected dealers that evening when I called to tell Carl of my plan, and they good naturedly agreed to exhibit. Needless to say, when you have such prestigious dealers as Ron Bourgeault, Bihler and Coger, Good and Hutchinson, and the Childs Gallery signed

up, other dealers are more than willing to give it a try.

The rest is history. Carl gave a wonderful Thanksgiving dinner for all the dealers at his home in Boston, replete with gold-leafed turkeys to compensate them for having to set up their booths on the holiday. The Preview Party was a great success, the show well attended, and the Peabody Museum Antiques Show was on its way to becoming an annual event.



Pat & Dana Summerville and friend, 1975, at Hamilton Hall

The twenty intervening years have not been without incident. During those early years at Hamilton Hall, the ballroom dance teacher in residence was determined to hold her classes as usual despite the fact that the Hall had been rented for the show. Two years in a row I dropped in unexpectedly to find that she had sent an adventuresome student over the balcony to unlock the door to the ballroom. They then proceeded to dance among the antiques. It wasn't until three pieces of furniture were badly damaged that I succeeded in putting an end to this

practice.

For security reasons, it became necessary to have a guard sleep overnight in the Hall. Throughout the years we hired private guards, policemen, museum guards, etc., but always seemed to have a problem of their showing up on time so that I could leave to enjoy a late Thanksgiving dinner. One year, when at 9 p.m. no one had yet come to relieve me, there was a knock on the door and I opened it to find Glovey Butler, then nearly 80, standing there in the snow with a basket containing two freshly made turkey sandwiches. She pulled back a napkin to reveal two Heinekens, one for her and one for me (Bloody Marys not being portable, she said) and we proceeded to have a wonderful Thanksgiving dinner.

A Chestnut Street tradition of long standing is "war games" played late Thanksgiving night by the younger residents. Two teams "battle" their way down the street dressed in combat fatigues and various military attire, ducking behind fences, trees, etc., their objective being (you guessed it) to take Hamilton Hall by storm, signified by touching the columns at the Cambridge Street entrance.

In the year in question I unfortunately had hired as an overnight guard an armed Salem police officer whose nerves were already shot from the creaking of the carriage springs under the ballroom floor, which sounds exactly like footsteps walking around the Hall. He happened to look out the second story window just in time to see armed figures emerging from the shrubbery and watched in horror as they were joined by others nearing his post. Convinced that he was preventing a major heist of the antiques, he phoned headquarters for backup and had the sons and daughters of the show's most prominent benefactors arrested at gunpoint! When notified by the police of the incident at 2 a.m., I responded with skepticism to the notion of an antique

show being stormed by uniformed commandos on Chestnut Street in Salem on Thanksgiving.

Hamilton Hall underwent many changes throughout our decade and a half in residence there, but none so disruptive as the abrupt change in the heating system. The portable booth walls had arrived and been installed on Wednesday preceding the show as was customary. At 7:30 a.m. on Thanksgiving I stopped to pick up donuts for the dealers I knew would be waiting to move into the Hall, and arrived to find not only them but several fire trucks. The furnace had apparently blown up in the early morning hours, flooding the basement and shorting out the electrical system as well, leaving the building without heat.

I moved the dealers in anyway, convinced that the show would go on, and spent the next several hours trying to find a solution. My father suggested the use of kerosene heaters and gave me the name of Mr. Hill who graciously agreed to supply them despite the holiday. It took all day to locate the Trustees of Hamilton Hall and all of the necessary Salem city officials who could authorize use of kerosene heaters. When the power was restored and we finally had permission to light the heaters, the building had reached a bone-chilling 35 degrees.

By Saturday the show had settled into a comfortable routine and the presence of the heaters was barely noticed. Suddenly I saw a man step into a booth next to mine and tear the paper on the back wall from bottom to top, nearly knocking a \$10,000 painting to the floor. At the same time, several dealers from downstairs came to complain that he had done the same to their walls. It seems he was a heating contractor planning to bid on a new system for the Hall, and rather than wait until Monday he decided to get a jump on his competitors by checking out the radiators during the show.



1981 in Hamilton Hall, "Glove" (Mrs. H. Glover Butler),
Carl Crossman, and Betsy Bundy

I told him to stop, whereupon he asked, "you and what army are going to make me?" The policeman on duty at the front door was more than willing to double as an army, and the man, after a nasty confrontation, was led from the building in handcuffs. Mr. Hill put in the new heating system.

Things are a bit quieter since our move into the Peabody Museum three years ago, but problems of a different nature do arise. Two years ago Bob Landry from Essex ran afoul of one of the Museum guards as he was hanging a wonderful Copley portrait in his booth in the Cotting Room. The guard thought Bob was taking the portrait from the wall rather than the reverse, and accused him of foul play. After several Museum staff members were called, the reason for the confusion became apparent. A very similar Copley portrait belonging to the Museum normally hangs in that very spot!

As this year's show approaches I can only wonder what new challenges await. We've already dealt with flood, blizzards, ice storms, power failures, recessions and even elections. The show will go on.

CHRISTINE CROSSMAN VINING: Show Manager

Readying herself for a life in antiques, Chris Vining quite naturally studied anthropology and German in college and began her working career as an accountant with a Boston firm. Born in Danvers, she has lived and worked in Marblehead most of her life.

With Carl Crossman for a brother, it was probably inevitable that Chris would become involved in fine arts and antiques. In the early 70s Carl was buying up whole estates to acquire the paintings for the Childs Gallery, and he told Chris that if she could find shop space in Marblehead, he would help set it up. A burned-out laundromat proved to be the perfect locale, and in 1972, **Jeremiah's** opened (ask Chris about the story behind the name!)



Since that time, Chris has worked independently and with other dealers, traveling extensively to shows all over the country. She recently retired from Framemakers, the Danvers shop she managed with Carl, "to take up tennis", but she is still a phenomenon of high energy, making possible twenty years of successful antiques shows at the Peabody, for which we are everlastingly grateful.



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Betsy Bundy greets a Preview Party visitor.

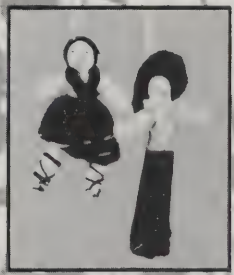
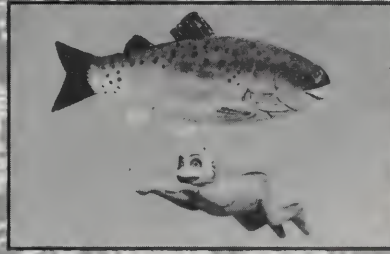
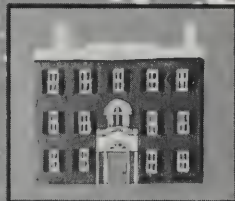
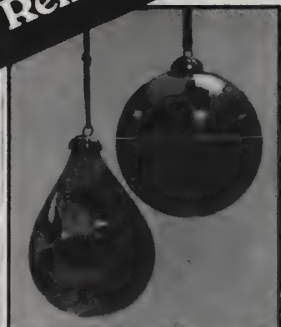
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The largest and most significant exhibition the Museum has ever presented, *The Great Age of Sail* consists of more than 100 of the most highly prized marine paintings and nautical objects in the world. Drawn from the collection of Britain's National Maritime Museum, most of these priceless pieces have never before been brought to the United States, and the Peabody & Essex Museum is the exhibition's last stop.

Among the highlights of the show are Joseph M.W. Turner's monumental *Battle of Trafalgar*, and Dance's renowned portrait of *Captain James Cook*. Visitors to the galleries will see a navigational instrument used by Sir Francis Drake, the first Englishman to sail around the world, and Captain Bligh's chronometer taken from him by the mutinous crew of the *Bounty*.

Walter Cronkite, legendary newsman and avid sailor, will host the audio guide to the exhibition. Docent-led tours will be available for groups.

A lecture series will feature such noted maritime historians and speakers as Dr. William McNeill, Brian Lavery, and Dr. Marcus Rediker. Gallery talks, children's programs, family performances, and a gala Maritime Music Festival are some of the special events planned in conjunction with the exhibition. Contact the Museum for your copy of a free *Great Age of Sail* brochure and a calendar of activities. Become a member now, and you will receive regular updates on events and invitations to all special programs. Call 508-745-1876 for more information.



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Snooky and Dick Phippen scan an interesting picture.

Over the years, the role of Honorary Chairman has been a critical part of the Show. From 1978 through 1985, Mrs. H. Glover Butler played an active part in soliciting support. In 1986, Mrs. Frederick McG. Bundy took over, having served in that capacity in 1980 as the wife of Director Ernest S. Dodge. Mrs. Augustus P. Loring assumed the job in 1990, followed last year by Honorary Co-Chairs Richard and Susanne Phippen. This year we are privileged to have Mr. and Mrs. Russell W. Knight at the helm.



Peter Dorsey, Richard Wheatland, and Peter Fetchko examine the wares at the Show in Hamilton Hall.

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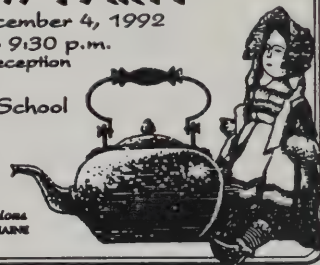
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RUSSELL AND MARTHA KNIGHT CHAIR TWENTIETH ANNIVERSARY SHOW

Come by the Peabody on a Friday and you will find Russell Knight, ready to join his cronies below decks in Marine Storage as a member of the lunch gang, a group of volunteers and marine enthusiasts many of whom Russell has known for the forty years of his involvement with the museum.

Russell Knight is a collector, and a preservationist of the written and pictorial lore of our seafaring coast. His historian's eye for accuracy and detail is telling in both the collections that fill their home, and in the caliber of the works that, as a result of his farsightedness and generosity, fill the museum's Gallery of Maritime Arts, and the growing Russell W. Knight Collection.

An early and continuing interest of Knight is the lives and surviving documents of fellow Marbleheaders Elbridge Gerry, General John Glover and Philip Ashton Jr. More recently he has come to be regarded as an expert in maritime art and the fishing industry of New England, a subject he began to cultivate at the suggestion of former museum director Ernest Dodge.

In addition to searching auction and sales listings for important maritime history additions such as Jack L. Gray's *Casting the Trawl*, Knight commissions new paintings when there is an art gap in the recording of our seacoast history. One such example was his commission of *Conflict of Interest* by James E. Mitchell, which pictured with historical accuracy an incident in 1980 between a Russian factory ship and a New England fishing boat.

Despite his deep interest in the lives of seafaring men and in the documents and art that capture their stories, Russell Knight never chose to go down to the sea in a ship except as a passenger. He chose instead a career as an industrial real estate developer, and formerly owned the Everett Mills in Lawrence. Retired now, Knight still



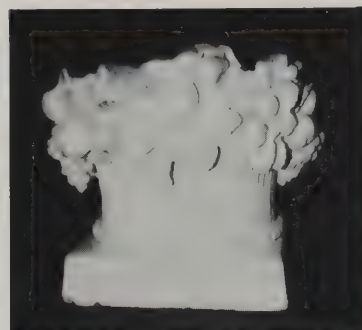
maintains a rigorous work schedule. His book, *The Headers in Life and Legend*, published in 1989, recounts the tales of some of Marblehead's most colorful citizens.

Martha Thorndike Tibbetts Knight was a serious student of dance at an early age and performed at one of the original Pops at Symphony Hall. She later performed on Broadway and traveled to Hollywood to appear in a number of movies, among them *Ceiling Zero*, opposite Jimmy Cagney and Pat O'Brien. Mrs. Knight is author of *The Wessaweskeag Thorndikes*, published by the Bath Maritime Museum in Maine.

It is fitting that the Knights are Honorary Chairmen of this year's Twentieth Anniversary Antiques Show, for its maritime theme, *The Great Age of Sail*, is near to their hearts. Russell has served the Peabody on the Board of Trustees as Secretary, as Vice President, and as an Honorary Trustee. As members of the East India Marine Associates, he and Martha are active supporters of the work of the museum.

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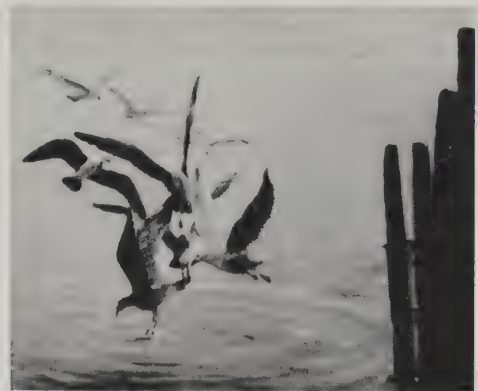
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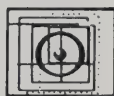
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It would be impossible to adequately thank the cast of thousands who contributed in one way or other to the Twentieth Annual Peabody & Essex Museum Antiques Show. Invaluable financial support came from our Preview Party Sponsors, Mr. Ira Rosenburg and Mr. Robert Lappin, our advertisers, and our many Benefactors and Sponsors. Volunteers called on businesses, gave food for the Preview Party, prepared invitations, staffed tables, served hors d'oeuvres, and much more. Their reward is our undying gratitude and the satisfaction of knowing that their contribution to the museum goes far beyond the funds realized from their efforts.

Our special thanks to our superlative committee chairpeople; to Chris Vining, our Show Manager and Historian; and to Susie Weld for her expertise and guidance. Staff members Irene Morse, Don Cox, Connie Wood, and Paul Winfisky gave of their time and talent. Our deepest gratitude to Roger Quarm, Pat Dincecco and Lucinda Wilkins who produced and edited the articles for the catalog; and to Rob Napier, Ray Lane, and Ron Bourgeault for their very special talks.

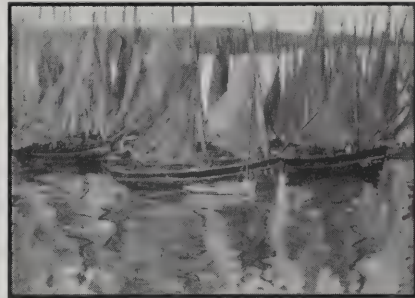
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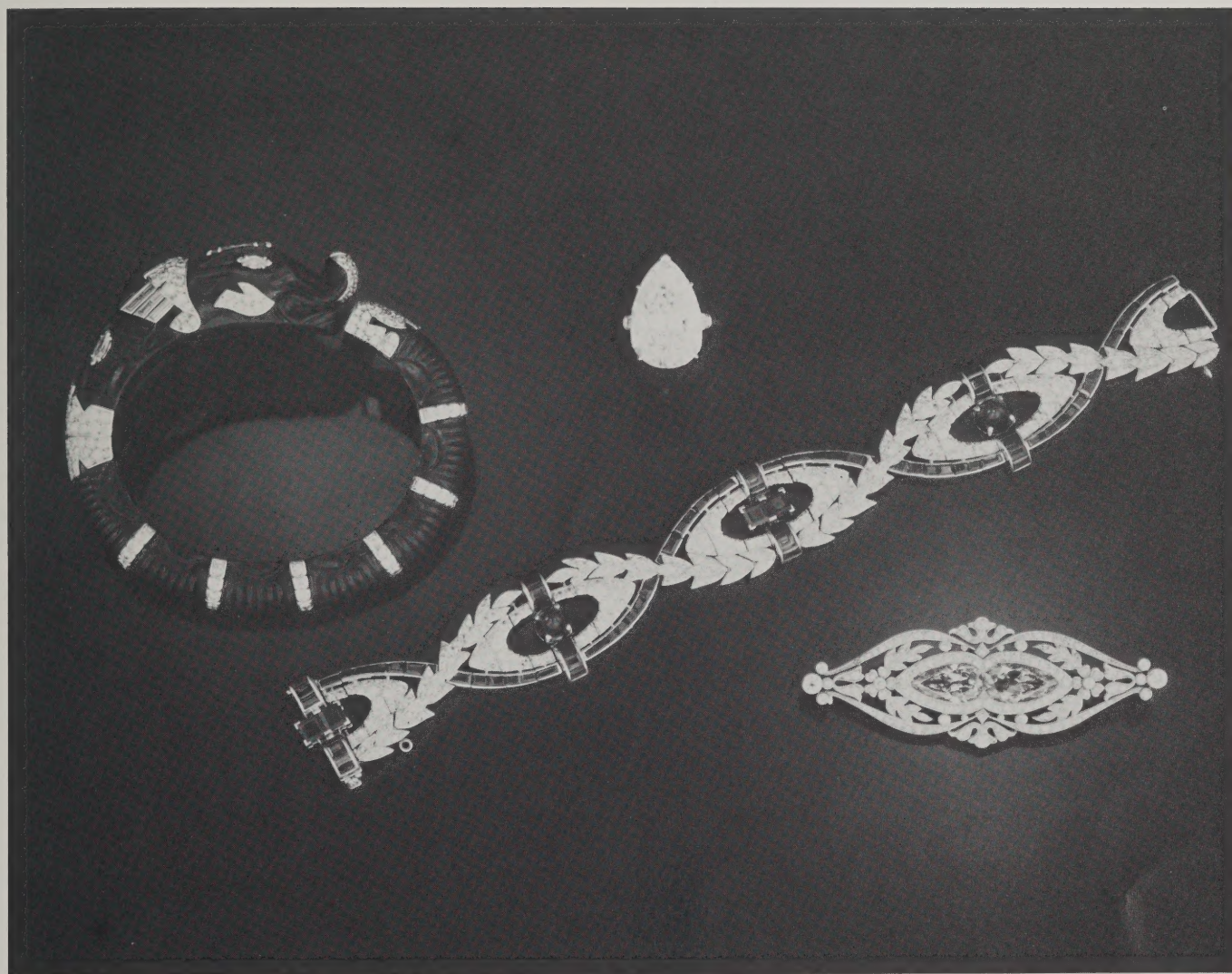
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